United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

DRAFT

1. Name of Property

Historic name: _Alexander, Dr. Franz, Residence_____
Other names/site number: _____
Name of related multiple property listing**:**

_____
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: _1011 West Cielo Drive_____
City or town: _Palm Springs_____ State: _California_____ County: _Riverside____
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.
Signature of commenting official: **Date**
Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT

Materials: (enter categories from instructions.)
Principal exterior materials of the property: steel, wood, glass, rock

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Occupying a prominent site at the intersection of Cielo Drive and Panorama Road in Palm Springs, the Dr. Franz Alexander House was designed in the Modern style. The curling gesture of its roof, peeling away from the building's boxy envelope, and the unusual steel framework that supports the roof and overall structure, are the dwelling's primary and highly visible character-defining features. Facing northwest, the one-story longer arm of the L-shaped rectilinear building contains the two-story house whose western half is embedded into the hill. The eastern half, supported by angled steel bents, appears to hover above the slope falling away below. Higher on the site, the shorter leg of the L contains an attached one-story garage, a later addition designed by White in 1984. The upper story of the house and the garage are clad in vertical redwood siding and glass, while the lower story is clad in glass and locally obtained rock, which continues into the interior on both levels. On the lowest portion of the triangular-shaped parcel, an open guest parking area defined by an angled concrete block wall provides access from Panorama Road. Designed by White, this area was added in 1986, when the original carport on this east elevation was also enclosed. The site's mixture of desert trees, cacti, and plantings set above a sea of boulders in front of the house underscores the privacy of the

primarily closed north façade. By contrast, full-height window walls accented with a broad balcony characterize the rear (south) facade. This elevation opens out to a round pool edged with a broad band of concrete and views overlooking the entire Coachella Valley. The property is in excellent condition. A small, freestanding one-story guesthouse, constructed circa 1993 at the southeast corner of the property, was not designed by White. It does not compromise the property's integrity.

Narrative Description

Each elevation of the property is markedly different. The street façade, facing West Cielo Drive, is set back from the street, which is roughly parallel to the two-story house. A short concrete driveway leads to the large one-story garage to the west, a gesture that frames the desert landscape in front of the house. This landscape is the result of the human intervention of desert plantings, palm trees, turf, and hardscape into a distinctive native topography of countless boulders of every shape and size, which is the backdrop for the entire composition. It reflects the larger physical context, which is a huge alluvial fan of rocks and boulders, the debris of the San Jacinto Mountains rising to the west. Unrelieved by shade or much greenery, the area's visual impact on those unfamiliar with the desert's unique biology and ecosystems can be one of desolation, or as Richard Neutra termed it in German in 1929, *Die Wüste*, meaning a barren wilderness. Here at the Alexander Residence, original Washingtonia *filifera* and *robusta* palm trees and Palos Verdes trees and other desert plantings supplement the ancient ground plane of boulders. Behind this front garden, the street façades on the east and north are largely opaque and closed to public view. The north street façade also features a distinctive roof detail, in which the end of the roof is turned up at a sharp angle. Black-painted steel straps connect this upturn to the sequence of tapered beams, creating a rhythm throughout the elevation.

Original vertically oriented 1x6 V-joint shiplap redwood siding defines much of the entire north façade's upper story. The siding is surmounted by an expanse of narrow operable and fixed steel-framed clerestory windows. By contrast, the north elevation's lower story is clad in glass and rock. This asymmetrically laid rock cladding, locally known as Mexican Driftwood, Eagle Canyon, or "lava rock" named after a quarry near Palm Desert, was apparently excavated long enough ago to achieve a rich, dark "desert burn" appearance.[1] In addition to its color, its sharp edges differentiate it from the site's rounded boulders, which are blonder and lighter in tone. This same rock cladding is used extensively on the interior.

The lower story of this north façade is recessed 5'-6" from the upper floor, providing a sheltered path to the primary entrance. An angled walkway of irregular, large flagstone pavers leads to the flush-panel front door flanked by narrow full-height windows. Beyond the door, a small volume projects out to a point aligned with the floor above, partially wrapping the interior staircase leading upstairs. This projection is full-height dark-tinted glass for a short distance and is then clad in a full-height rock-clad wall fronting an outdoor storage space. The entrance also signals a

[1] E-mail responses from Harry M. Quinn, a paleontologist, geologist, and archaeologist based in Coachella Valley since the 1940s; Southwest Boulder Co.; and Whitewater Rock & Supply Co., June 4-7, 2015. Mexican Driftwood has been a popular cladding stone since the 1950s.

change in hardscape. Beyond the flagstone pavers, a later addition of a bed of black river pebbles leads up the slope to the garage.

Because the innovative structural system is critical to the highly visible east and south elevations, this system is described before continuing the narrative descriptions of those elevations.

Structural System and Roof

A bold, frankly expressed, and unique structural system not only supports the roof but also is employed throughout the building as a hybrid frame of standard dimensional sizes of wood lumber and custom steel framing members that are angled, curved, and straight. This framework, elegantly distributing loads with a minimum of means, commands the entire disposition of the design.

The skeleton of the house comprises six identical "V-bents" located on the long south elevation of the house and are perpendicular to it, thus parallel to the short east and west elevations. Distributed 13 feet apart, they create five bays for a total length of approximately 60 feet. The V-bents describe a combined angle of 30 degrees, 15 degrees each. The southern, shorter leg of a V-bent rises one story in height, terminating in the middle of the south-facing balcony, partially supporting this outdoor deck of exposed aggregate. The other leg of the V-bent rises through both stories to support each of six identical curved steel beams that in turn support the roof. Across the width of the upper floor, the steel curve of the roof on the north wall (the street façade) begins at a height of seven feet and rises to a height of almost twelve feet to provide an exceptional quality of airiness in the long rectangular living space. The roof is sheathed by a linear sequence of two-by-four studs protected by a desert-toned acrylic membrane.

Six wide-flange steel beams, each welded and bolted to a V-bent, support the upper floor. The web of each steel beam is punctured by holes where wood members or mechanical services run (**Figure 1**). These holes indicate a finely studied relationship between the drawing board and its realization in construction, a special accomplishment given the close tolerances required by constructing a custom hybrid frame of different materials with different properties. Each of the V-bents is stamped "Kaiser Steel." Bethlehem steel was used for other steel components.

The long leg of the V-bent also anchors another important feature of the composition, a floating "light shelf" set between the roof and the sliding glass walls. The height of this shallow, steel-bordered shelf is at the same seven-foot height of the north end of the curving roof beams, which are also aligned with the clerestory windows and originally, the tops of interior walls. The effect creates an interior "datum line:" solid below, open above. Running the length of the south, private elevation, this shelf is additionally supported by regularly spaced vertical steel columns that also frame the steel-framed sliding glass walls that open to the balcony. While the bottom of the light shelf reveals the same linear sequence of 2x4 studs, the light-colored acrylic membrane that is its roof above serves to bounce light deeper into the interior space while also deflecting the sun.

Returning to a description of the south and east elevations, in addition to the long horizontal span of the light-shelf, the south elevation is characterized by full-height steel-framed operable and fixed glass. These open to a balcony bordered by an open steel-framed railing. The railing cants out at the 15-degree angle of the large V bents, thus reinforcing the angle at a much smaller scale. While the majority of the glass walls on the lower floor are recessed, sheltered below the balcony, when the carport was enclosed in 1986 White also expanded it on the south. This is expressed in a minor length of a projecting window wall aligned with the balcony edge. Here a continuous band of windows, shorter than the original adjacent full-height windows, surmount a low, rock-clad wainscoting.

This rear, south elevation façade overlooks the 28-foot-wide original pool. A primary character-defining feature, it is a perfect circle that is trimmed by a broad band of concrete. On the east side of the pool stands a multi-trunk original large mature Mexican fan palm. Initially, a simple wood grape-stake fence enclosed this rear area. While a substantial length of the fence is still extant behind trees on the west side of the property, the rest of the rear yard and gardens were enclosed in 1986 with hardscape, hedges, and low concrete block walls to White's design. Compatible with the original design, a concrete and rock-clad hot tub and seating built into the slope at the northwest corner of the lot were added by the current owner.

The east elevation, the first elevation seen when arriving from downtown Palm Springs, displays the full repertoire of all the materials and plantings used throughout the Alexander Residence. The façade overlooks the intersection of West Cielo Drive and Panorama Road. Here the curving roof and the east most V-bent dominate the scene. The upper story is clad in vertical redwood siding to a height of the bottom of the clerestory windows on the north façade, the datum line. In contrast to that north façade, however, here on the east a glass clerestory follows the angle of the curved roof above that line. The balcony wraps the dwelling's southeast corner, terminating at the elevation's halfway point.

An unusual light fixture accents this east elevation. The black-painted steel beam supporting the eastern edge of the balcony also supports a connected open web steel joist, whose thickened webs appear to be intentionally enlarged to act as a decorative as well as structural element. A White-designed custom steel pendant chandelier, also painted black, is suspended from the end of the joist, serving to illuminate and draw attention to the steps leading to the primary entrance. The pendant is topped by a shallow circular canopy, echoing the shape of the circular pool in the south garden but at a much smaller scale. Reflecting the sharp descent of the slope, below the lower floor, an open two-car an angled concrete block wall defines parking area; this wall is made of units that are deeply incised to appear as square units. Shaped like the prow of a ship, the 90-degree angle juts into the exposed aggregate surface of the parking area to define each parking space. To the south of the parking area and part of White's 1986 renovation is a stepped concrete block wall that shields a gated narrow ramp, punctuated by three short runs of steps that lead to the south garden.

The west, secondary one-story elevation is not visible from the street or any point on the property. Constructed in 1986 of painted pumice block, this is a small one-story projecting

volume with a shed roof. The units of this block wall are rectangular in shape, and thus can be easily distinguished from the squared concrete block used elsewhere.

The attached garage faces north and is connected to upper West Cielo Drive with a short concrete driveway. The one-story building houses the garage, a workroom, laundry, and bathroom. It features many of the same features as the main house. These include the identical pattern of vertical redwood siding seen on the main dwelling, here employed on the upper half of the walls, while pumice block is used for the lower half. Clerestory windows between the walls and the roof wrap the north (street), east, and west elevations, permitting ambient light in the garage. The garage's distinctive roof detail is identical to the roof detail on the main house's north elevation described earlier.

The primary interior character-defining materials of the 1955 original design and the mid-1980s alterations are largely unchanged. These include the rock cladding on the west wall; the black-painted steel-framed sliding window walls; the angled steel bents; the striking White-designed custom free-standing circular steel fireplace; and the ceiling of the series of dressed 2x4 wood studs on end, supported by the curving steel beams.

Construction History and Alterations

Beginning November 18, 1955, various permits were granted for a two-level home valued at $34,000: 1,656 square feet on the upper level and a habitable workshop/studio of 430 square feet on the lower level. Booth & Carr Builders was named as the general contractor, Walter White as architect, and Dr. Franz Alexander as owner. According to the current owner and based on his personal conversation with architect Albert Frey, Frey designed the interior open-tread, black-painted steel staircase. While this could not be confirmed, the community has held Frey's authorship of the staircase for years.

Almost three decades later, White was enlisted to renovate the house. In 1984, a permit was granted for the construction of his design of a "steel and wood garage with storage and laundry rooms." Further renovations continued two years later. In 1986, permits were drawn for the conversion of the carport to a recreation room and bath and for a new section of sundeck that in turn would act as a roof for the new enclosure. On the east side of the rear, south elevation, the footprint for the new enclosure extended south to the balcony edge. Although much of the interior spatial layout was unchanged, this renovation also required that the original location of the front door, located on the ground floor of the rear, south elevation, was moved to the north elevation. The roof was reclad a number of times, each time using the same gold color for the membrane's aggregate. These alterations are sympathetic to and compatible with the original design.

Under the current owner, who purchased the residence in 1998, a number of interior alterations were undertaken. A 132-square foot double-height lobby in the middle of the dwelling was constructed in 2000. A rear exterior staircase was removed. New ground-floor walls aligned with the sides of the double-height opening were clad in Mexican Driftwood, replicating the original interior and exterior cladding. Flagstone identical to the irregular, large-scale flagstone White

used in 1955 and 1986 were employed for the new lobby's flooring. On the upper floor, wall locations of the original master bedroom and library were changed to enlarge the living space, although the original secondary bathroom location in the northeast corner has been retained. The original deteriorated redwood paneling was replaced with drywall. On the lower floor, the recreation room and bath were altered to become a new master bedroom; White's 1986 spatial layout of this area is unchanged. The current owner has retained the bronze tinted film the previous owner applied to the windows, upgrading as necessary as the technology advanced. This alteration is reversible.

Evaluation of Integrity

The Dr. Franz Alexander Residence retains all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Its location is unchanged. While its exterior design has changed with time (the enclosure of the carport; the moving of the primary entrance from the rear to the front of the house; the addition of the garage and new guest parking area; and the minor expansion on the east, primary balcony side executed when the carport was enclosed), these alterations, designed by White and under his supervision, do not constitute a loss of integrity. The dwelling's primary, character-defining features, including the powerful roof, the curved steel beams, the angled steel V-bents, and the feeling of floating above its rocky bed, have been retained. The setting, available to public view, retains the immediate area's distinctive "sea of boulders," and original *Washingtonia filifera* and *Washingtonia robusta* plantings as well as the unusual circular pool. Much of the exterior's original workmanship and physical fabric of steel, glass, rock, and wood has been maintained in excellent condition since it was completed in 1956. The feeling and association with Palm Springs midcentury Modern residential architecture and urban development is intact. The property clearly evokes the qualities of postwar optimism, innovative risk taking by architects practicing in the Palm Springs area, and the presence of natural, locally available materials to blend in with the geography, all elements that define the Coachella Valley's Desert Modern aesthetic. The property continues to convey its historical significance.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance

1956

Significant Dates
1956

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
White, Walter S.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Dr. Franz Alexander Residence is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture, in representing the work of master architect Walter S. White, and for its high artistic value. Designed by architect, industrial designer, inventor and builder Walter S. White (1917-2002), the Dr. Franz Alexander Residence exemplifies an expert orchestration of four concerns that are rarely found in a single work of residential architecture. White devised a structural system whose engineering displays both artistry and economy. The dwelling's precise orientation to its eccentric site displays a seasoned experience with the desert sun and winds of northern Palm Springs, demonstrating White's life-long commitment to developing both kinetic and passive responses to a variety of environments whether in the Colorado mountains or the California desert. The residence embodies an important tenet of Modernism in exploring the untapped potential of humble materials, whether it is the setting's ancient fabric of boulders or wood 2x4s, American construction's ultimate prefabricated unit. Finally, the house richly engages its setting, appearing to float above its harsh, rugged site at one end of the building while the other end appears to emerge from the earth. The period of significance is 1956, the date of construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Context

Possibly the largest landowner in Palm Springs, the Agua Caliente Band of Cahuilla Indians has occupied the Palm Springs area for thousands of years and continues to live there today.[2] The Cahuilla Indian name for the Palm Springs area was *sec-he* (boiling water); the Spanish who arrived named it *Agua Caliente* (hot water). Palm Springs refers both to the springs and to the ubiquitous *Washingtonia filifera*, the desert fan palm, the only palm native to the western United States and Baja California, and present at the Alexander Residence. With its hot springs, shady canyons, streams, and sunny winters, the region drew its first non-Indian residents in the late nineteenth century. Palm Springs was especially attractive because of its setting: Mount San Jacinto, often snow-capped for most of the year, abruptly rises almost 11,000 feet above the Coachella Valley floor to preside over the flat plains below. This sudden change, one of the sharpest inclines in the country, is notable because of its impact on the setting of the Alexander Residence. The land on which the house stands is part of the Chino Cone, a vast alluvial fan of soil and rock washed down from the San Jacinto Mountains, a rugged mountain range that acts as a north-south spine separating the Los Angeles Basin from the Salton Sea Watershed to the east. The Santa Rosa Mountains terminate the Coachella Valley to the south. The Chino Cone's

[2] Agua Caliente Band of Cahuilla Indians website, Cultural History, http://www.aguacaliente.org/content/History%20&%20Culture/.

foothills are dense with boulders, part of the fan's deposits that bear witness to the occasional earthquake and frequent flooding.[3]

While the City of Palm Springs was not incorporated until 1938, it was already famous as a winter retreat for Hollywood celebrities, the wealthy, and others who wanted (or needed) a respite from Los Angeles demands. The exclusive older neighborhoods of Old Las Palmas, the Movie Colony, Little Tuscany (the tract that includes the Alexander House) and the Racquet Tennis Club were originally characterized by graceful Mediterranean Revival dwellings whose architectural features were frequently mandated by early developers.[4] Talented European and American architects arrived such as Frey, who worked in Le Corbusier's Parisian atelier and who detailed the iconic Villa Savoye using the first *Sweet's Catalog*, the renowned American publication of standardized tools and parts. Architects were attracted to the area for its bewitching contrasts of light and shadow, its abundant sunshine, and the prospect of clientele who could support a new architectural vision. As noted in a citywide historic resources survey in 2003, the City was further commercially developed along its major north-south thoroughfares, Palm Canyon Drive and Indian Canyon Drive.[5] After World War II, these same communities became populated by various interpretations of progressive residential architecture, leading to the City's national and international cachet as one of the nation's leading venues of all things Modern.

The Alexander House is located at the western edge of Little Tuscany, a community compromising three tracts that define the City's northwest edge where it meets the rocky wash of Chino Cone. The unending boulders are Little Tuscany's primary character-defining features.

Little Tuscany's tracts are aligned east to west. Their history can be traced to 1899, when the U.S. Government deeded land to the Southern Pacific Railroad, an area of ten miles on either side of the tracks that run through the desert around Palm Springs.[6] Developer Prescott T. Stevens (1846-1942) purchased thousands of acres from the SPR. Stevens and his sometime partner, carpenter-turned-master homebuilder Alvah Hicks (1884-1944), became the some of the region's most aggressive and successful developers. Hicks, now renowned as one of the City's founders, began buying land and utilities in the 1920s and '30s throughout the Coachella Valley.[7] He built many lavish estates such as The Cloisters, later owned by Liberace; purchased the local water company from Stevens and re-established it on a larger scale as the Palm Springs

[3] Harry M. Quinn, a paleontologist, geologist, and archaeologist based in Coachella Valley since the 1940s, interviewed by author June 30-July 2, 2015, and third-generation land surveyor John Sanborn, phone and e-mail interviews June 30-July 2, 2015. John Sanborn's father, Daniel Sanborn, surveyed the subject property in 1954 for Dr. and Mrs. Franz Alexander.
[4] Maley/Petrin/Tinsley/Watson, Architectural Resources Group, "Building, Structure and Object Record," Department of Parks and Recreation, State of California—The Resources Agency, August 2003.
[5] Ibid.
[6] Historic Resources Group, *Draft Historic Context Statement*, City of Palm Springs, February 2015, 27.
[7] Greg Niemann, *Palm Springs Legends: Creation of a Desert Oasis* (El Cajon, California: Sunbelt Publications, 2006), 129.

Water Company; opened a hardware and building supply store in 1926 (under a different owner, still in operation in its original location), and developed the City's most exclusive communities.[8]

Initially Hicks had no intention of buying the scrabbly tracts in northwest Palm Springs, that land that resisted any attempt at domestication. His son, Harold Hicks (1909-1997), recalled "residents laughed when his father had been forced to buy 250 acres of what looks like a veritable sea of stones from the Southern Pacific Railroad in order to utilize a few acres as a reservoir site."[9] His father's purchase must have seemed even more foolish when Hicks improbably named the tract Little Tuscany after family travels to Europe that included northern Italy and the pastoral fourteenth century enclave of poets, painters, and Renaissance figures known as Tuscany. However, as Hicks controlled the water, the re-creation of Tuscany's verdant greenery in the American desert was quite feasible. Ironically, this sea of boulders, whose paths were cleared by teams of burros, is now a premier neighborhood, boasting some of the nation's most accomplished examples of mid-century Modern residential architecture.

Walter S. White

As scholarship expands, the work of exceptional yet previously unknown mid-century architects is emerging. This is the case with architect, industrial designer, and inventor Walter S. White. Reflecting on his career, he described the variety of buildings he designed: "300 residences, 40 recreation homes, ski lodges, commercial buildings, churches, luxurious club houses and guest rooms, and condominiums. Of the 300 residences designed I have built approximately 15% of them myself."[10]

While White was surrounded by other renowned Modern architects practicing in the Coachella Valley, and even employed by some renowned architects including Rudolf (R.M.) Schindler (1887-1953), Harwell Hamilton Harris (1903-1990), and Albert Frey (1903-1998), White proved to be independent thinker, unwilling to rely on others' solutions to realize his own interpretation of Modernism. This independence was honed from life-long investigations into innovative passive solar window mechanisms and prefabricated materials. He experimented with hyperbolic roof shapes designed to reduce costs and materials requirements while gaining unforgettable silhouettes. White earned three U.S. patents for these explorations, and his stamp can be seen on scores of buildings in the Coachella Valley and Colorado. Few, however, integrate so many of his ideas and his self-imposed challenges as well as the Alexander Residence. In the *National Geographic* article that highlighted the project he stated, "Conventional architecture is just static and self-conscious and doesn't fit the freedom of the desert ... We are abandoning the tyranny of rigidly parallel walls and 90-degree angles. We strive for a form that seems to spring from the ground, like a native plant." In addition to his work in experimental forms and reconceptions of materials, his other area of research addressed passive solar energy and energy conservation.

[8] Ibid, 130, verified via phone.
[9] "Sand Traps and Sun Lure Outdoor Types to Desert," *Los Angeles Times*, February 26, 1967, J1. Source: Internal Draft, City of Palm Springs Historic Context Statement, July 2015, 87. Courtesy of Historic Resources Group.
[10] "Biographical/Historical Note," Finding Aid biographical information, Architecture and Design Collection, Art, Design & Architecture Museum, UC Santa Barbara, http://www.oac.cdlib.org/findaid/ark:/13030/c8k35t0n/entire_text/.

Born in 1917, White grew up in San Bernardino. He seems to have been an iconoclast from the start. Instead of pursuing a formal education, at age 20 he began working for seminal architects and did not receive his architect's license until 1987, when he was 70 years old. White was employed for six months by one of Neutra's most important protégés, Harwell Hamilton Harris, in 1937. While White's tenure with Harris was short, there were several important projects on the office boards or recently completed. During that time, Harris himself was exploring several avenues of thinking in various projects, demonstrated in the Greta Granstedt House, Los Angeles, 1938. This dwelling had a broad, standing seam metal roof that Harris devised himself from off-the-shelf components, indicating an inquisitive, hands-on approach that White shared. The floor plan and section of the John Entenza House, Santa Monica, 1937, integrated circles of various sizes with rectilinear forms, as did White in many of his houses, including the Alexander Residence.[11] Harris's Helene Kershner House, Los Angeles, 1935, featured vertical redwood siding and broad roofs, another point of comparison with the subject property. Soon after, White joined Schindler's office on Kings Road, Los Angeles for eight months, 1937-1938. The legendary architect is known for his "Space Architecture" and for his uncommon exploitation of materials. During this period his work ranged from large-boned International Style dwellings to the rustic Bennati Cabin, Lake Arrowhead, 1937. Common to all projects, however, were several qualities: a fearlessness in designing with angles, as was Frank Lloyd Wright, Schindler's earlier employer; an alert engagement with the landscape and nature; and a desire to consider each new project as a unique opportunity for exploration. These are qualities found in White's work as well.

According to White's obituary, White was one of the few individuals ever to be invited by Frank Lloyd Wright to intern gratis at Taliesin West, Wright's Arizona-based school and practice.[12] Wright almost invariably required payment from his group of handpicked apprentices, including well-known architect John Lautner (1911-1994). While this cannot be corroborated, much of the rest of the obituary has been researched and documented as accurate. If true, it is an exception to Wright's typical practice and indicates a high level of regard for White's skills and potential.

In the Los Angeles area, White went on to work for other firms, such as that of architect Lee Kline (1914-2007), known for his comfortable Modern houses. Later White helped to plan and detail prefabricated war housing with a skin-stressed plywood panel system between 1939 and 1942; he recounted later that over 8,000 of these units were constructed in the U.S.[13] In 1947, White moved from Los Angeles to Palm Springs where he worked for (John Porter, 1905-1991) Clark & Frey Architects for approximately 18 months between 1947 and 1948, and quite possibly in their new office on Palm Canyon Drive which they designed. The well-established firm had recently completed the Loewy House in Little Tuscany and Frey was beginning his

[11] It is possible that White could have meet John Entenza, publisher of *Arts & Architecture* Magazine and founder of the Case Study House Program, while working for Harris on Entenza's home. White's desert architecture was featured in *Arts & Architecture* in 1959. See Footnote 21.
[12] "Walter S. White, Architect, Inventor, Industrial Designer," *Desert Sun*, April 28, 2002.
[13] "Biographical/Historical Note," Finding Aid, UC Santa Barbara.

seminal design for the Tramway Gas Station.[14] Completed in 1949, the station's exuberant angled roofline defines an unforgettable entrance to the City. As with Harris and Schindler, Frey was constantly testing materials and methods for his experimental structures.[15] These more avant garde designs ran side-by-side with the firm's work for a more conventional audience. This was a clientele who preferred the relaxed Ranch-style houses that the firm designed throughout the 1950s in Smoke Tree Ranch, an upscale community in southern Palm Springs that included such celebrities as Walt Disney. While employed by Clark & Frey, White worked on the James Lyons House in Smoke Tree Ranch, 1948, working directly with Frey.[16]

Thus, White's renowned architectural mentors were all Modernists who each interpreted its philosophy differently. Collectively, White was exposed to daring cantilevered roofs; a sensitivity to site; using materials in innovative ways; considering angles as readily appropriate for design as straight lines; adapting to clients on a spectrum from conventional to radical; and to hands-on building. White was distinguished, however, by his specialized knowledge of industrial and tool design and engineering, based on his wartime employment from 1942 to 1946 with Douglas Air Co. His archives, for example, contain research on greenhouses, oxidation rates of stainless steel, fluid dynamics, and cooling tower construction.

White's astute knowledge of steel's properties and his interest in passive solar design led to three patents, including the "Wall or Roof Structure," 1959. This generic name belies an extraordinary use of wood considered as a precious resource. Here, long, slender wooden circular dowels, alternating with small, hourglass shapes of wood that fill in the gaps between the dowels like pieces in a puzzle create a flexible lattice with the ability to be supported by beams of any shape. The second patent, "The "Hyperbolic Paraboloid Roof Structure and Method of Constructing Frame Thereof" was issued in 1966. The "hypar" roof, as White called it, is best described as shaped like a Pringles ® potato chip.[17] The "Solar Heat Exchanger Window Wall" patent, issued in 1975, is a passive window-and-solar collection system. The window unit, comprising three panes of glass, pivots from the top and bottom of a frame. During the summer, one face of the unit deflected heat, reflecting the sun's rays. During the winter, the user pivoted the window, reversing orientations. Heat collected on the inside of the window was returned back into interior space with a special duct that was embedded in the ceiling and connected just above the window.[18] The device was used for a very few experimental projects, including the Stafford Residence II, Escondido, 1988, which also has a curved roof and overlooks an expansive view. Owner Newt Stafford, 91, recalls the mid-century desert community around Palm Springs as an "exciting time" for architecture. "Everyone was innovating." He described his long-term friend White, who also designed Stafford's first home, as a "very gentle man, an artist," and reported

[14] Formerly an Enco service station, the rehabilitated station became the Palm Springs Visitors Center in 2009.
[15] In a 1997 interview with the author, Frey recounted that during construction he tested the strength of the open-web joists at his own house, Frey House II, 1964, by hanging from them
[16] Finding Aid, Albert Frey Papers, UCSB, Drawer 510, Flat File 44. Prof. Volker Welter, curator of the exhibition on White opening Fall 2015 at UC Santa Barbara's Art, Design and Architecture Museum, provided this point.
[17] Prof. Welter's graduate student Jeff Van Voorhis coined the term.
[18] "System Patented: Windows Are Rotated to Heat, Cool Building," *Los Angeles Times*, July 11, 1976, H8.

that his solar units made an "incredible difference" along the 60 feet of south-facing windows.[19] While as initially designed the windows were difficult to control in strong winds, remedial stops secured the inevitable spinning motion. While the prototype was not developed further, it remains a credible approach and demonstrates White's ability to analyze *apriori*.

In the late 1940s, White obtained his contractor's license and began designing homes in the Coachella Valley that reveal a diversity of approaches. For example, the long, low, Johnson-Hebert Residence, Palm Desert, 1958, is a very fine example of canonical Modernism. Its orthogonal geometry of hardscape, landscape, and pools interlock house and setting into a controlled but expansive spatial experience. Tens of smaller, more modest homes in La Quinta, Indio, and Palm Desert are more traditional in appearance, integrating Ranch-style elements with trademark White features. Such signature strategies include mitered glass windows with a steel column corner support set back from the glass corner; tapered ridge beams; broad roofs; concrete block walls; a minimal palette of materials; strong contrasts of solid and void; interior spaces that exploited day- and artificial lighting; an integration of indoors and out; and a street façade relatively closed to public view with glass sliding walls at the rear; this last a typical strategy by many Modern architects.

In the late 1960s, White moved to Colorado. There, as vice-president and consulting architect for Environ Masters, Inc., he developed cabin vacation homes designed to minimize disruption to a natural setting and maximize resistance to wind and snow loads. Instead of a conventional poured foundation, he designed a lighter-weight system with a steel substructure and caissons. Reflecting his now mature tenets, the design's use of glass, wood, and steel underscore White's consistent investigation into a material's potential and into how it could be used as efficiently as possible in concert with the other materials.[20]

While many of White's houses are good or exemplary expressions of Modern design, they do not prepare one for a handful of extraordinary works of residential design extant in the Coachella Valley. These larger experimental buildings reveal one of his essential tenets: the roof as the primary design feature. "The roof does not define the living area," he wrote in *Arts & Architecture*, precisely outlining the technical components of the hypar roof and his exploitation of steel placed in tension, when "it is at its efficient best."[21] Walls were free to be inserted at will. Relieved of the traditional requisite of load-bearing, their new role was to define spatial relationships both interior and exterior.

While recalling the strong prow of Frey's Tramway Gas Station, the roof of the extant Max Willcockson Residence, Indio, 1959, is far more complex because it is a hypar roof with two prows. However, set in a dense thicket of trees on a hillock far back from the street and protected by chain link fences, it is all but invisible to the public. The extant Miles C. Bates Residence, Palm Desert, 1953, is possibly one of the most remarkable modern houses in California. It is not

[19] Newton B. Stafford, telephone interview with author July 19, 2015.
[20] "Environ Masters Homes Listed by Smartt-Ingels," *Colorado Springs Gazette-Telegraph*, Nov 21, 1971, 10.
[21] Walter S. White, "Desert Houses," *Arts & Architecture* Magazine, October 1959, 28. The issue included houses by Craig Ellwood, Pierre Koenig, Richard Neutra, and Smith and Williams.

hyperbole to suggest its design offers an interpretation of organic architecture different to but no less brilliant than that of Frank Lloyd Wright. That dwelling's roof is an example of White's 1959 patent, described above. Following a wave-like curve of the supporting beams, the roof actually soars off the building altogether, tapering down to the ground at both ends of the building. Here the roof beams are secured to massive steel supports. The impression is one of a refined version of a large dinosaur, such as a brontosauraus or a stegosaurus, in its sequential diminution of intricate wood framing. By contrast, the floor plan below this dynamic roof is fairly orthodox in a fluid, rectilinear layout whose projecting volumes frame outdoor spaces and, like the Alexander Residence, a circular pool, although here very small. However, the Bates Residence is in poor condition. Its novel roof structure is badly deteriorated. The house's future is undetermined pending action by the owner, a state agency.[22]

White also conceived of the Alexander Residence as organic as a body. A 1959 article in the *Desert Sun* featuring the dwelling as the "Home of the Week" notes "Walter White felt that the structure is analogous to the human anatomy in the way that the steel frame supports and contains the exterior and interior structural components."[23] White compared the holes burned through the web of the floor support beams for plumbing and electrical conduit to human respiratory, circulatory and nervous systems. Like the Bates Residence, while a much simpler process, the two-by-four ceiling is also a little more flexible, a valuable attribute during earthquakes. While unusual, the Alexander ceiling is not unique. For example, the 1955 Long Beach office of Killingsworth, Brady, and Smith features the same use of two-by-fours on end.

Apart from the late 1980s Stafford Residence II, other White-designed houses with comparably exceptional roof designs were never realized or have been demolished. The substantially renovated Smith House, 1986, has a curved roof. However, it is not located in California but in Colorado Springs, Colorado. In addition, the Smith House's thicker members and detailing reflect not only Colorado's winter demands but also the impact of national changes to building codes that disallowed strategies associated with mid-century architecture's qualities of lightness and slenderness. These facts elevate the importance of the mid-century Alexander Residence, which is in excellent condition, possesses integrity, and is easily visible to the public.

Little Tuscany No. 3

The oldest, east most tract, Little Tuscany, was established in 1936. Closest to the city's major thoroughfares, Palm Canyon and Indian Canyon boulevards, this pre-war tract is distinguished by its tall hedges, lush landscaping, and fairly conventional layout of rectangular parcels. While diverse, here many of the dwellings are stylistically Mediterranean Revival, reflecting the early covenants requiring that the architecture convey a cohesive Spanish Colonial and Italianate Revival appearance. Created in 1937, Little Tuscany No. 2, is the next tract to the west. By contrast to the 1936 tract, No. 2 begins to reflect the area's shifting geology and geography. The parcels become more irregular in shape. Connected with cul-de-sacs and narrow, twisting roads,

[22] While featured on the City of Palm Desert's website for historic preservation, the Bates Residence is now owned by the State of California Department of Finance and may be under consideration as a Proposed Project.
[23] John Warner, "Home of the Week: Boulder-Strew [sic] Lot Provided Lovely Setting," *Desert Sun*, October 30, 1959, 5.

and dotted with Washingtonia *robusta* (Mexican Fan Palm) and *Washingtonia filifera*, the land becomes rockier. Little Tuscany No. 3, where the subject property is located, is even more dramatic in its rugged, even unforgiving, terrain. Established in 1947, this postwar tract was not encumbered by the original covenants requiring Mediterranean styles, a rule that was increasingly difficult to enforce, expressed in the new freedom seen in the diversity of highly accomplished Modern homes of the late 1940s and later. [24] Many of these houses are designed in the Desert Modern style, the regional term for the collective use of desert- and earth-toned masonry, glass, and steel in lieu of wood, a material prone to failure given the extremes of the desert climate. The historically significant neighbors of the Alexander Residence, all canonical master works, include the Raymond Loewy House, Albert Frey, 1947; the Edgar Kaufmann Desert House, Richard Neutra, 1947; the Edris House, E. Stewart Williams, 1953; and the Max Palevsky House, Craig Ellwood, 1969.

Little Tuscany No. 3 is also notable in its generous size and distribution of parcels, typically one-half to more than one acre in size. Developed by Harold Hicks and his wife Caroline, many of the single-family homes here almost disappear into a mass of rock: in the larger context of the Coachella Valley, several of the accomplished architects of these post-war residences even incorporated such boulders into interior spaces, seen in the Frey House II, Albert Frey, 1963; the Arthur Elrod House, John Lautner, 1963; the J.J. Robinson House, A. Quincy Jones and Frederick Emmons, 1957; the Mari and Stewart Williams House, E. Stewart Williams, 1956; and the William and Clara Burgess House, William Burgess, 1950, among many others.[25] Less dramatically, rock and stone-clad walls that continue indoors and out are ubiquitous in many of these notable examples of desert residential architecture, embodied in the copious use of rock and stone both as building and site material that is present at the Alexander Residence. Indeed, the stones act as decorative relief for the home's more severe planes of wood, glass, and concrete block. As a mid-century article in *The National Geographic Magazine* put it in a caption accompanying a photo of the Alexander Residence under construction, "Rocks tumbled from the San Jacinto Mountains ornament this unfinished house high above the desert floor."[26]

It is clear that the relationship of the Alexander Residence to this special landscape adds to the work's significance. First, the rectilinear box both floats above its site (on the east corner) and meshes with it (on the west corner.) Like Neutra's Kaufmann House a few street curves away, its crisp rectilinear volume announces itself as a human-made, freestanding, foreign object inserted into a natural environment. By contrast, however, White's design eschews the white and silver tones of Neutra's International Style house, instead choosing materials and tones associated with the desert. Second, as the first line of defense against the sun, the roof is a key component of

[24] James Hicks (grandson of Alvah and Teresa Ann Hicks), telephone interview with author, July 6, 2015.
[25] The incorporation of large boulders into interior living spaces can be seen in the Frey House II, Albert Frey, 1963; the Arthur Elrod House, John Lautner, 1963; the J.J. Robinson House, A. Quincy Jones and Frederick Emmons, 1957; the Mari and Stewart Williams House, E. Stewart Williams, 1956; and the William and Clara Burgess House, William Burgess, 1950, among many other dwellings in Palm Springs and the Coachella Valley.
[26] Mason Sutherland, "Californians Escape to the Desert," *The National Geographic Magazine*, Vol. CX11 (112), No. 5, November 1957, 675 – 724, 684.

Desert Modern architecture, exemplified here by the roof. It is a gesture simultaneously virile and light-hearted, very much in keeping with the ambience of Palm Springs.

Dr. Franz Alexander

White had specific objectives for his clients Franz and Anita Alexander that propelled the disposition of the house's design. *The New York Times* described Hungarian-born Dr. Franz Alexander (1891-1964), one of the country's leading psychoanalysts, as the father of psychosomatic medicine. Alexander developed the concept that emotional tension was a leading cause of human illness.[27] He linked ulcers, coronary disease, and other ailments to the side effects of chronic emotional states. While a leading authority on Freud, he disavowed Freud's view that the nexus of emotional disturbances in human life were unresolved sexual issues. Arriving in the U.S. in 1930, he occupied America's first chair in psychoanalysis, created at the University of Chicago. He married Anita Venier (1894-1984), a Venetian-born countess and artist, in 1921.[28] While members of the intelligentsia, once they arrived in Palm Springs they enjoyed the luxurious lifestyle the City made famous. According to their granddaughter Ilonka Venier Alexander, "Golf was played with Danny Kaye and Bing Crosby. Tennis was played at the Racquet Club and taught by Pancho Gonzalez."

The Alexanders were architecturally as well as culturally sophisticated. On vacation, Mrs. Alexander purchased a site in La Jolla and hired famous architect Cliff May (1909-1989), known for his Ranch style dwellings, to design their first California home. They also spent time in Palm Springs, initially in hotels. The city "represented a true new beginning, away from Chicago," recalls Venier Alexander. As an experimental artist, exploring postwar techniques of dripping paint and using tools other than brushes, it was probable that her grandmother discovered White, she recalled. "My grandfather would have been far too busy with his work."[29]

Conclusion

The property was evaluated for the Palm Springs Citywide Historic Resources Survey in August 2003, when the house was 47 years old. In documenting exceptional importance for a property less than fifty years old at the time of survey, the record noted the Alexander Residence as an outstanding example of residential architecture within the context of Palm Springs' development from the 1940s to the 1960s.

The Dr. Franz Alexander Residence embodies architect Walter S. White's ability to synthesize an experimental structural system and his architectural intent to imbue specific qualities for an unusual client. Additionally, his creative approach to the site resulted in a work that salutes its rugged boulder setting, simultaneously floating above it and embedded in it. White "was able to achieve a tangent line with the horizon—therefore identifying the structure with the terrain and completely opening the interior to the terrace-deck on the south side." [30] His goal for the

[27] "Dr. Franz Alexander, 73, Dies," *The New York Times*, March 9, 1964.
[28] Interview with granddaughter Ilonka Venier Alexander, June 7, 2015, author of *The Life and Times of Franz Alexander: From Budapest to California* (London: Karnac Books, 2015).
[29] Ibid.
[30] Warner, "Boulder Strew Lot…."

Alexanders was that the eminent psychologist and his artist wife should "have a home that would shelter them but not confine them physically or visually—thus the dramatically cambered roof open the sky, the desert, mountains and pool to the view of the occupants."[31] In conceiving of a house that was like a human body itself, acted on by the positive benefits of its architecture and spectacular site, White paralleled the psychoanalyst's own work. The architect's close collaboration with the structural engineer, Stanley Malora, to camber the roof beams propelled a vision that embraced the setting, the structure, and the well-being of his extraordinary clients. Possessing integrity, the Dr. Franz Alexander House continues to convey its historical significance. It is eligible for listing in the National Register of Historical Places under Criterion C in the area of Architecture.

[31] Ibid.

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"Dr. Franz Alexander, 73, Dies." *The New York Times*, March 9, 1964.

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Venier Alexander, Ilonka. Interview by author. June 7, 2015.

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White, Walter S. "Desert Houses." *Arts & Architecture*, October 1959.

Warner, John. "Home of the Week: Boulder-Strew [sic] Lot Provided Lovely Setting." *Desert Sun*, October 30, 1959.

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
_X_ Other State agency
____ Federal agency
_X_ Local government
____ University
_X_ Other
Name of repository: California Historical Resources Information System; City of Palm Springs; Architecture and Design Collection, Art, Design & Architecture Museum, University of California–Santa Barbara

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _less than one acre_____

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 33.845466 Longitude: -116.559612

Verbal Boundary Description (Describe the boundaries of the property.)

Property lines "Lot 21 MB022/87 Little Tuscany 3."

Boundary Justification (Explain why the boundaries were selected.)

The property lines of Lot 21 are the legally recorded boundary lines and constitute the physical and legal description of the property.

---

11. Form Prepared By

name/title: Barbara Lamprecht, M.Arch., Ph.D.
organization: On behalf of Palm Springs Modernism Week
street & number: 550 E. Jackson Street
city or town: Pasadena state: CA zip code: 91104-3621
e-mail_ bmlamprecht@gmail.com
telephone: (626) 264-7600
date: July 2015; Revised September 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Dr. Franz Alexander Residence
City or Vicinity:	Palm Springs
County:	Riverside County
State:	California
Name of Photographer:	Mark Davis: 3, 5, 8, 9, 12, 13, 14, 15
	Barbara Lamprecht: 1, 2, 4, 6, 7, 10, 11, 16, 17, 18, 19, 20, 21
Date of Photographs:	July 2015

Location of Original Digital Files:
Mark Davis: P.O. Box 5001, Palm Springs, CA 9226
Barbara Lamprecht: 550 E. Jackson St., Pasadena, CA 91104

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1 of 21 North elevation, camera facing south.

Photo 2 of 21 North elevation, camera facing south.

Photo 3 of 21 Garage (foreground) and house (background), camera facing southeast.

Photo 4 of 21 Garage detail (right) and house (background), camera facing southeast.

Photo 5 of 21 North elevation and approach from guest parking area to primary entrance, camera facing west.

Photo 6 of 21 North elevation and approach to guest parking area from primary entrance, camera facing east.

Photo 7 of 21 Corner, north elevation; White-designed pendant chandelier, right, camera facing east.

Photo 8 of 21 North elevation and approach to guest parking area from primary entrance, camera facing east.

Photo 9 of 21 East elevation, guest parking area, flanking walkways, camera facing west.

Photo 10 of 21 East elevation, guest parking area, approach to primary entrance, camera facing west.

Photo 11 of 21 Southwest perspective, south and east elevations, camera facing northeast.

Photo 12 of 21 Detail, southwest corner, camera facing northeast.

Photo 13 of 21 South elevation with original *Washingtonia robusta* and pool, camera facing north.

Photo 14 of 21 South elevation, camera facing west.

Photo 15 of 21 South elevation with original *Washingtonia robusta* and pool, camera facing west.

Photo 16 of 21 Garage, northwest corner, camera facing southeast.

Photo 17 of 21 West elevation, camera facing northeast.

Photo 18 of 21 Interior, overall, upper floor, camera facing west.

Photo 19 of 21 Interior, closer view, upper floor. Dining area, original rock cladding and embedded V-bent, camera facing west.

Photo 20 of 21 Interior, detail showing “Kaiser Steel” stamp, upper floor, camera facing west.

Photo 21 of 21 Interior, ground floor at entrance, staircase attributed to Albert Frey, camera facing north.

PHOTO KEY

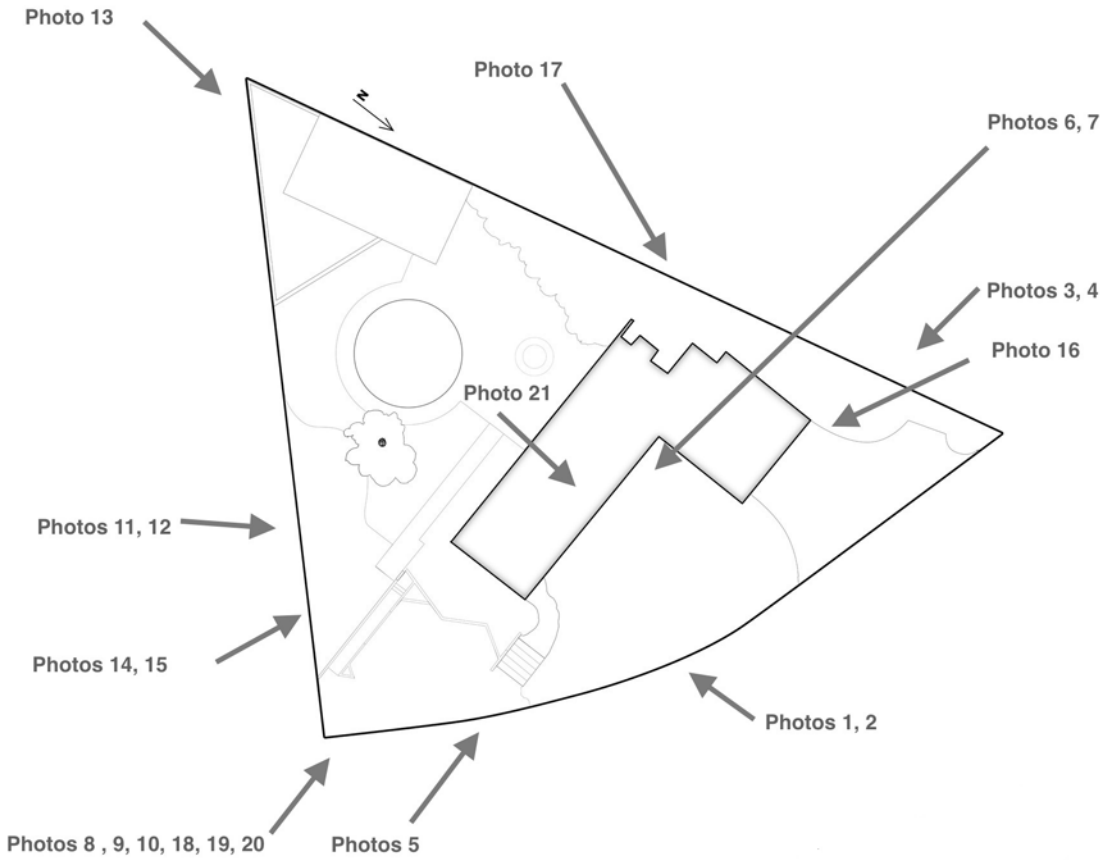


Photo 13
Photo 17
Photos 6, 7
Photos 3, 4
Photo 16
Photo 21
Photos 11, 12
Photos 14, 15
Photos 1, 2
Photos 8 , 9, 10, 18, 19, 20
Photos 5

Index of Figures

Name of Property: Dr. Franz Alexander Residence
City or Vicinity: Palm Springs
County: Riverside County
State: California
Name of Photographer: Walter S. White
Date of Photographs: Construction slides and photographs circa 1956
Location of Original Digital Files:
Walter S. White Papers, Architecture and Design Collection, Art, Design & Architecture Museum, University of California Santa Barbara

Figure 1 of 12 Construction. Steel frame with curved, angled, and vertical members, camera facing northwest.

Figure 2 of 12 Construction. Steel frame with pumice block shear wall, camera facing southwest.

Figure 3 of 12 Construction. Booth & Carr Builders working on “light shelf,” camera facing northeast. Image 6448-P1.

Figure 4 of 12 Construction. West elevation. 2x4 wood studs on end laid on top of curved steel beam. Pumice block wall below, camera facing up.

Figure 5 of 12 Construction. Mrs. Alexander with Booth & Carr Builders. Camera facing northwest.

Figure 6 of 12 Construction. Interior showing “light shelf” and roof, camera facing west.

Figure 7 of 12 Construction. View from higher ground of Chino Cone’s alluvial fan, camera facing east.

Figure 8 of 12 Completion of Exterior. Northeast corner, camera facing southwest.

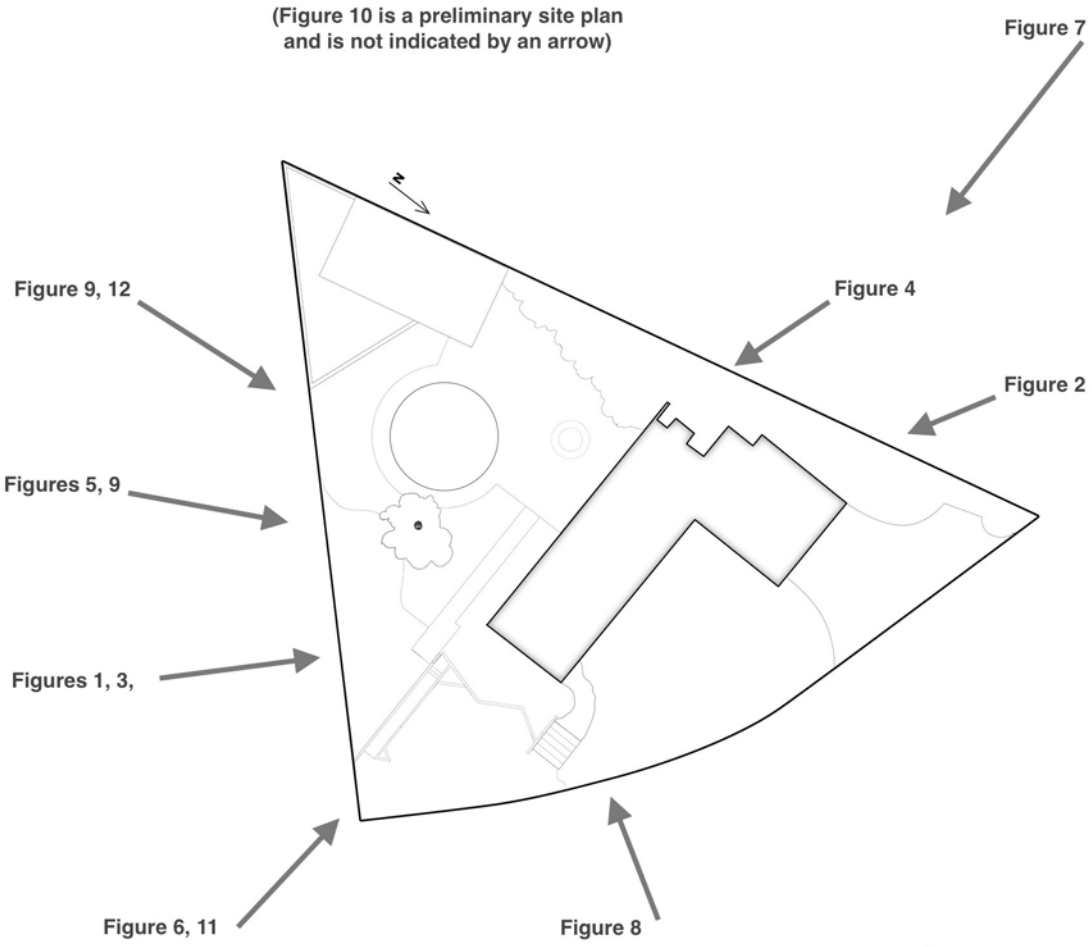
Figure 9 of 12 South elevation with circular pool, camera facing northwest.

Figure 10 of 12 Preliminary sketch, 1955, Walter S. White.

Figure 11 of 12 Interior showing rock cladding, original custom firepit, Walter S. White, camera facing west.

Figure 12 of 12 Physical context and completed house, camera facing west.

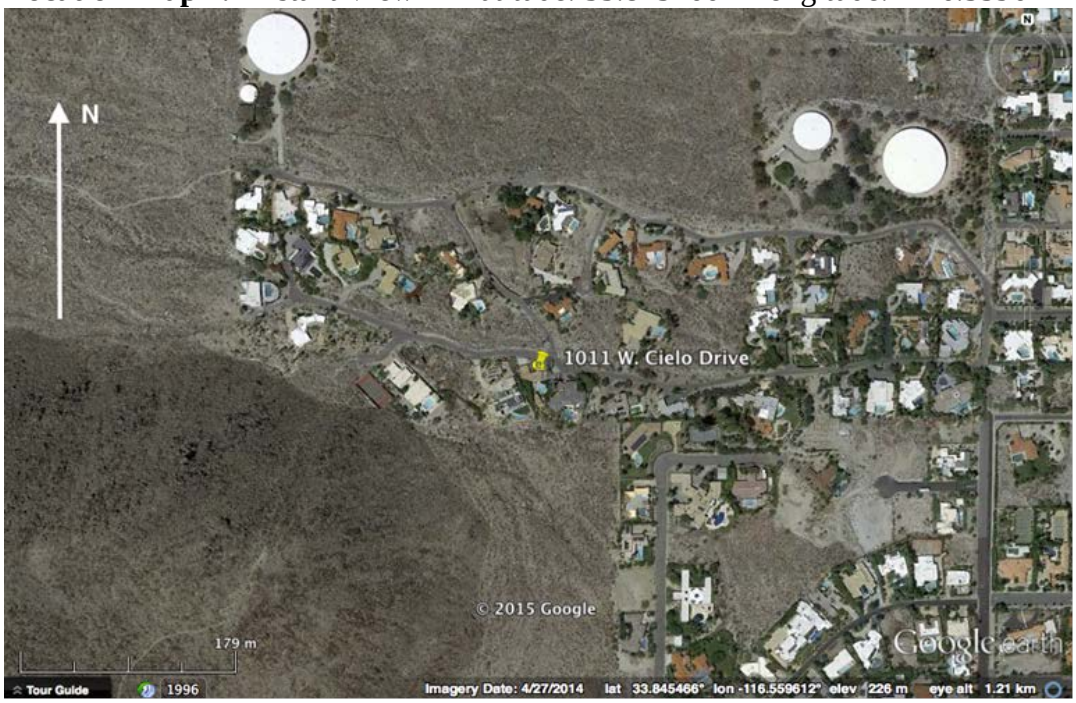
FIGURE KEY



Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

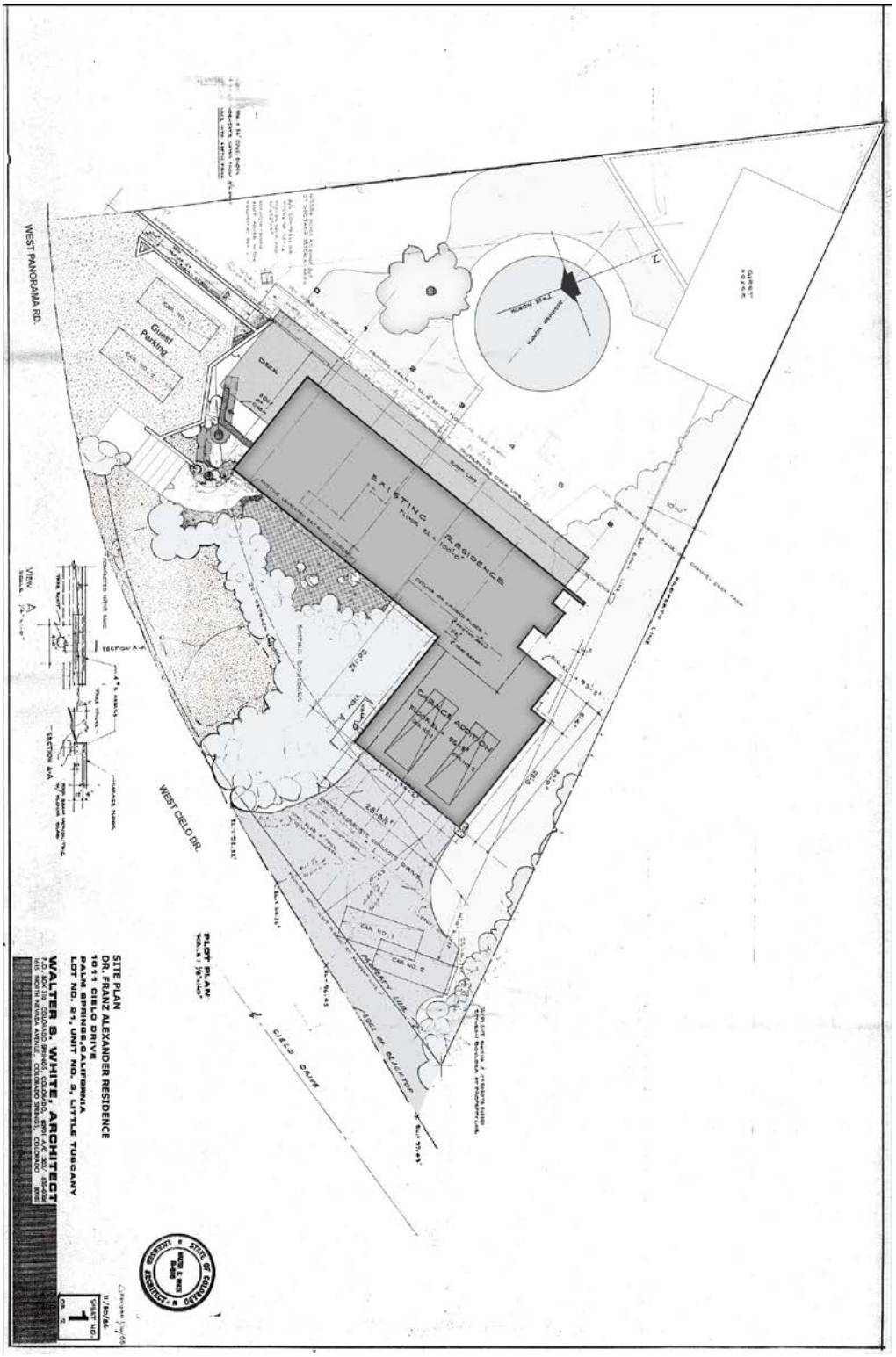
1011 West Cielo Drive, Palm Springs, CA; Mount San Jacinto to the immediate west

Location Map 1. Distant View Latitude: 33.845466 Longitude: -116.559612



Location Map 2. Close-up View. Latitude: 33.845466 Longitude: -116.559612

Sketch Map. Based on an original site plan by Walter S. White, enhanced for legibility.



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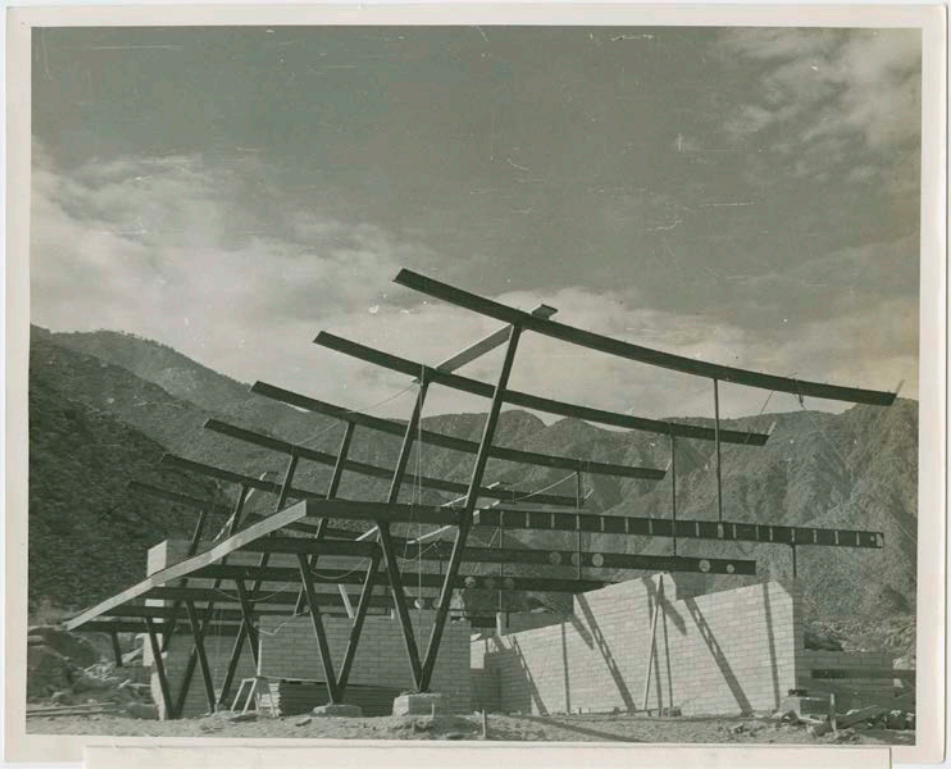

Figure 2

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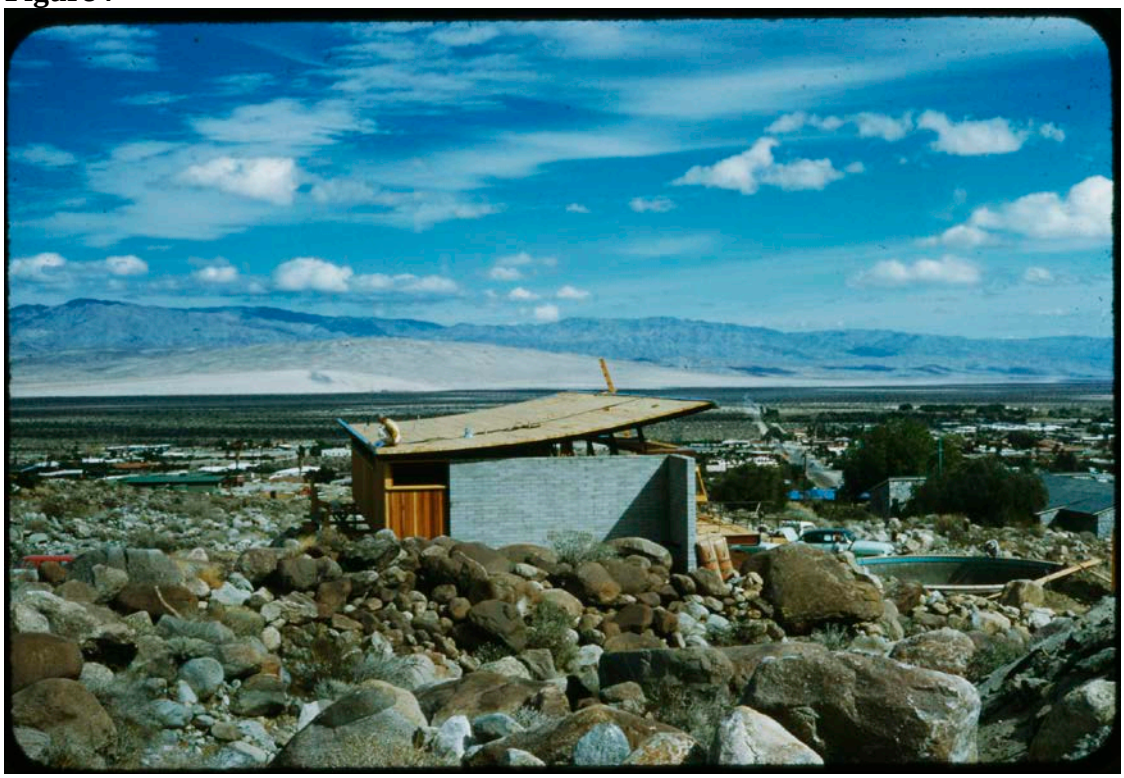

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Figure 10

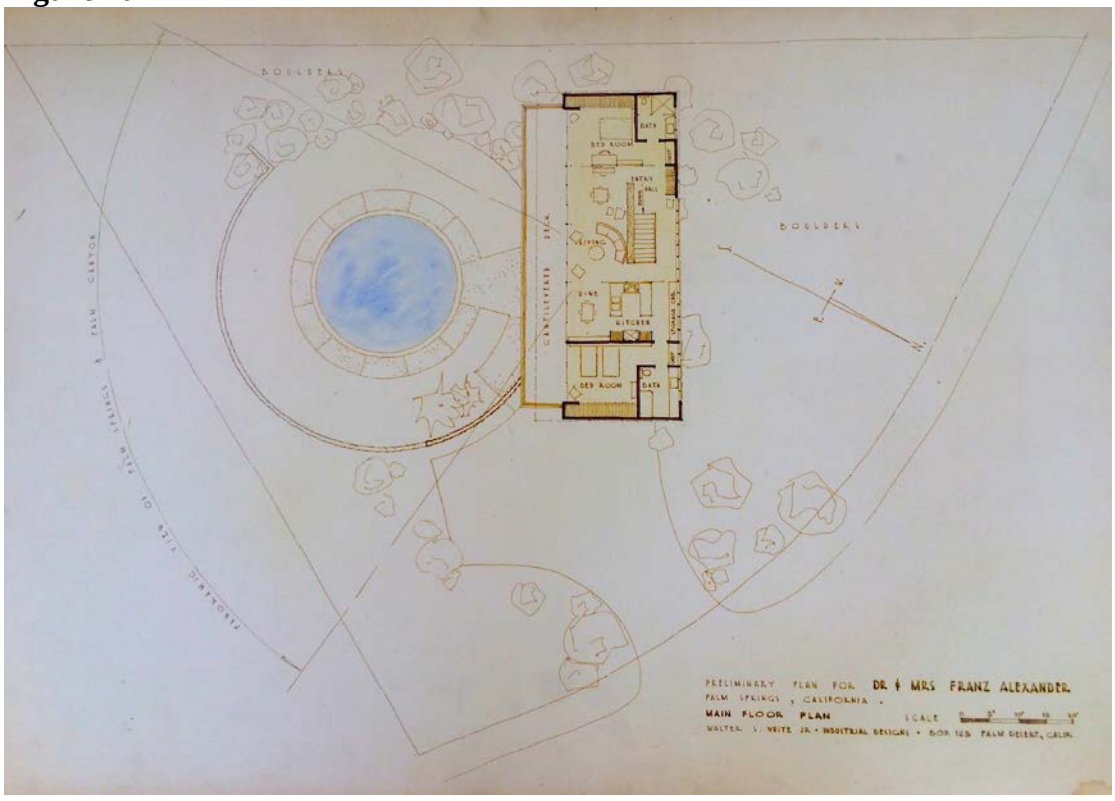

Figure 11

Figure 12